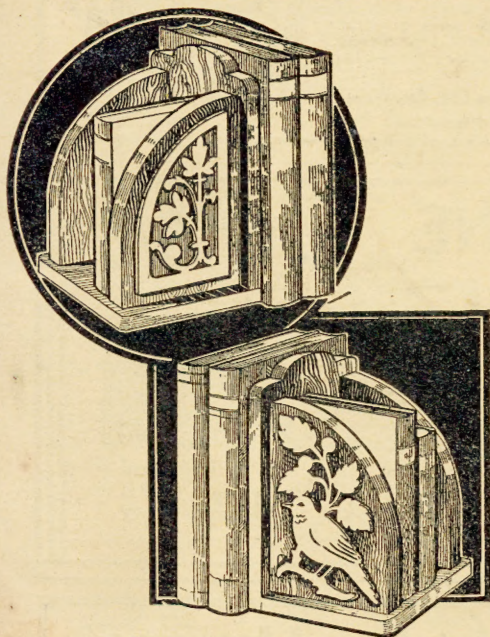


# Hobbies

## WEEKLY



-- LARGE FREE --  
FULL SIZE PATTERNS  
-- FOR THESE --

USEFUL --  
-- ARTICLES



February 26th. 1938

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Vol. 85. No. 2210

THE FRETWORKER'S AND  
HOME CRAFTSMAN'S JOURNAL



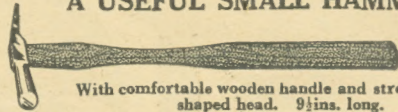
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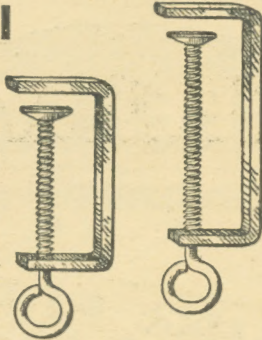
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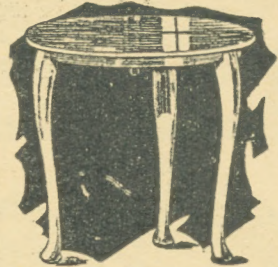
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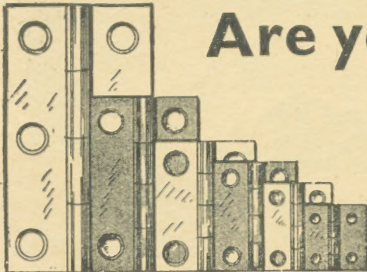


8/6

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Block made from seasoned Beech, beautifully finished and comfortable to handle. A double Iron 2 $\frac{1}{2}$  in. wide is fitted in the approved manner. You cannot buy better "plane" value. Get one NOW!

## Are you all right for HINGES?

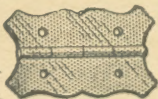


### LIGHT BRASS HINGES

$\frac{1}{2}$  in. 1d.  $\frac{3}{4}$  in. 1d. 1 in. 1 $\frac{1}{2}$  d. 1 $\frac{1}{2}$  in. 2d.  
1 $\frac{1}{2}$  in. 2 $\frac{1}{2}$  d. 2 in. 4 $\frac{1}{2}$  d. per pair.

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$\frac{3}{4}$  in. 3d. 1 in. 3 $\frac{1}{2}$  d. 1 $\frac{1}{2}$  in. 4 $\frac{1}{2}$  d. 1 $\frac{1}{2}$  in. 5d. 2 in. 6d.  
2 $\frac{1}{2}$  in. 7d. per pair.



### FANCY HINGE

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Price 2d. per pair.

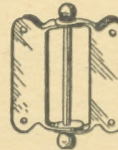
You need hinges for practically every woodwork job. Hinges for light fretwork articles or the heavier jobs of carpentry—ornamental hinges for decorative purposes—long hinges for cabinet lids. You can buy them all from Hobbies—and at right prices! All are in brass except where otherwise stated.

Add 1 $\frac{1}{2}$ d. extra when ordering by post. Screws are not included.



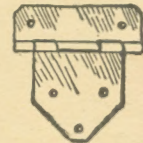
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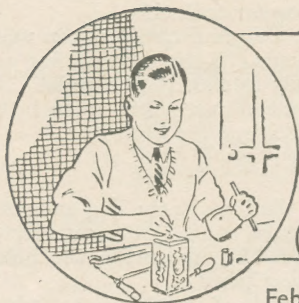
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Fix with fine brass nails

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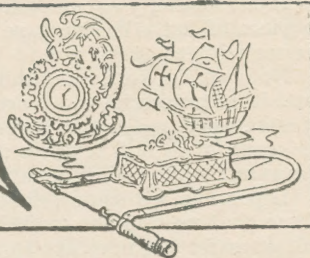
and branches and agencies everywhere.





# Hobbies

## WEEKLY



February 26th. 1938

Vol. 85. No. 2210

## AUSTRALIA'S ANNIVERSARY COMMEMORATION PLAQUE

AS readers already know, Australia is holding great celebrations this year in the 150th anniversary of its foundation. We have heard on the wireless and read in the press of the inaugural rally and carnival at Sydney.

These festivities continue right up to Anzac Day in April, and in consequence the attention of the British Empire and other parts of the world will be largely focussed on this great continent.

It is only in keeping with the festival, therefore, that we should incorporate some outstanding design in these pages, which will appeal to anyone with an interest in Australia itself.

We know that very many readers in that country will welcome delightedly the special wall plaque illustrated herewith, and we have no doubt also that those in England and in other parts who have friends or relations in Australia will also want to make up this piece of work in commemoration of the great event.

Even apart from that the design is of pleasing value because it outlines the country and also illustrated features peculiar to it. The map of Australia is obvious, and this is the outline which forms the main theme of the piece of work on the sheet. On it are further illustrated in wood the world renowned Sydney Bridge which has proved itself popular as one of the models we have published already. Sydney is the oldest town in the country and it is natural that the festivities should centre round here.

The other features shown in relief on the background are the bird on the right and the athletic figure on the left. The bird is that quaint little laughing jackass—the Kookaburra—whilst the man typifies the Life Savers who are a

feature of the holiday resorts. This fine figure carrying the flag is typical of the modern athletic progress of the country.

The wording across the centre is also cut in wood, and if you require to make a handy little feature you can easily add a tiny calendar to the enlarged outline of Tasmania which hangs below.

All the work can be easily done with the fretsaw and a few pieces of wood. The largest part—required for the back—wants to be 9½ ins. wide and 12 ins. long. Paste the pattern down with the grain running in the direction of the arrow, then cut the outline carefully.

You will note that the coast-line is followed correctly with the map except in two or three places. Towards the top of Queensland we have a circular projection then on the other side in Western Australia the shape has been altered also. This has been done to provide a suitable substance for the overlays which actually project beyond the shape of the country.

The dotted lines on the pattern show the position of these overlays, and it will be as well to make one or two pin holes through the pattern sheet so this position can be seen after the paper has been cleaned off. The cleaning is done with the glasspaper on a flat piece of wood or a proper sand-paper block.

Again, before doing this, some idea of the position of the lettering and bridge overlays must be made. The outline of Tasmania can be cut the size shown if you are going to fix the little calendar.

If, on the other hand, you are simply going to have Tasmania as an ordinary feature, then you can quite easily cut it a little smaller than shown to be more in its proper





proportion. It can be hung by fancy cords through the holes shown.

If cut smaller you can easily hang it by means of a piece of flat adhesive tape and putting it close enough for the tape not to be shown.

Now we can turn our attention to the overlays and it is immaterial which are cut first. All are in 1/16in. wood and as this is very thin and brittle, it is essential to nail it down to a thicker board to prevent breakage during cutting.

If possible, get some definitely contrasting wood from that used in the main back. If you are at all an artist you may like to colour up the various overlays in their correct colouring. The figure can be made to stand out very strongly in this way.

### Paint the Lettering

The lettering, too, can be painted in gold or in silver, the edge being outlined in black to give the whole thing further relief. The wording "Australia's" is put between top and bottom curve in order to save the trouble of fitting this in as separate lettering.

On the other hand, the rest of the wording is glued to the back in straight lines after each figure or letter is cut out separately. You must hold the wood very close to the sawblade in cutting these out, and take your time in completing them.

Do not attempt to force the saw through the wood too hard, or it will jump and probably break. Take an easy steady stroke at it, following the outline carefully. Where interior frets have to be made, as in the letter A, make these before cutting the outline.

Be sure, too, to keep your fretsaw upright or you will have ugly and unshapely letters.

### A Method of Cleaning

When the letters have been all cut out, clean them up very carefully back and front. A good method of doing this is to use the outline piece of wood as a framework. That is, make a drill hole near each letter when you first cut it out, and so have a whole frame when you finish.

This frame which is actually the waste wood, is nailed down to a bench or to another piece of wood, and the cut-out letters laid back in place. You then have a whole flat board again so the glass-paper can be used over the complete surface and clean up the letters with less likelihood of damage.

When the letters are ready to put in position, draw a light pencil line on the backboard to ensure they are glued on straight. Do not put the glue too thickly on the back of these little letters or it will squeeze out and look unsightly.

### Bridge Overlay

The centre overlay of the bridge and the other two features also require careful cutting. Make sure that you have got the girders of the bridge parallel and at the right angles, and that the curve of the double arch is symmetrical.

Of course, if you happen to have gone off the line, a little, you can probably shape it up more

correctly with one of the tiny fretwork files, but be careful not to go too far with this.

In the figure of the man and the bird you will note the long narrow cuts. Keep these as fine as possible as they are only intended to be lines. If you prefer, indeed, you can just mark them into the wood with a chisel or carving knife.

### Cutting Narrow Lines

On the other hand, the lines in the flag and the features of the bird can be cut out with a fine fret-saw. Use a medium drill bit and make the hole in the wood at the widest point.

Then cut down each side of the thin fret gradually tapering to a single point at the end. Be particularly careful, too, here, to control the saw so it does not jump across the narrow grain and gash into the opposite side.

It is advisable, by the way, to do all these interior cuts before going round the outline of these parts. One reason is that you will have a larger piece of wood to work upon, and the other is that your nails holding the two pieces together will have been round the outside of the pattern. Once the outline is cut away the two pieces will fall apart.

Here again care must be taken in gluing. Only a thin film is rubbed into the back of the overlay, then the whole thing pressed into its place on the main board forming the back.

The little circular projection in Queensland passes behind the body of the bird and serves to stiffen that up, whilst the outlines on the left of the country are the same shape as the figure and the pedestal upon which he stands.

### A Wording Panel

Again if you are at all an artist, you may like to incorporate the wording "the life saver" in pen and ink or in paint along the plinth beneath the man's feet. It is best to print or paint it on a piece of paper and paste this down as a little panel.

The whole article can be hung by means of hangers affixed to the back, or you may like to glue on a piece of fancy cord or ribbon as a long hanger. Fix this behind the main board.

### Suitable Finish

The actual finish of the work is a matter of taste. You can cover all the boards with varnish or paint them in varying shades. In any case the overlays should be treated to make a contrast to the backboard as previously mentioned.

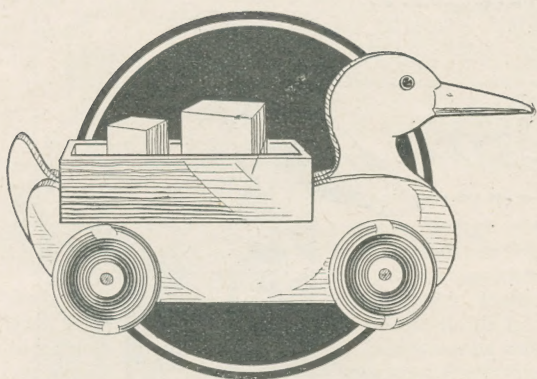
The edge of the outline of the country should be coloured black, and you can further localise it by adding the various provinces from an ordinary map, marking on the main towns of interest and any other features you wish.

As usual, to save the worker a lot of trouble, we provide a special parcel of wood in which suitable planed boards are supplied cut to sizes.

### MATERIAL SUPPLIED

**FRETWOOD.**—For making this Plaque we supply a parcel of Whitewood for 1/6, or post free 1/10.





THESE details are how to make the nobby little "Duck" cart shown. Not only will it look attractive when made up and painted, but it will sound attractive too, for as it is pulled along it "quacks" in a most realistic manner. This "quacking" is brought about by the simple but ingenious method of ratchet and spring, just like that adopted for the "buzzers" so well known on the fair grounds and race courses.

A box container is first made up from  $\frac{3}{16}$ in. wood (see Fig. 1). Glue the parts together and put in some wire nails.

The duck has four Hobbies No. 604 turned hardwood wheels  $\frac{2}{16}$ ins. diameter (price 5d. the set).

### Three Parts

There are three distinct parts which go to make up the body of the duck. The centre section (A, Fig. 2) is cut from  $\frac{1}{2}$ in. wood with nicely cut head and a circular opening beneath the tail for the insertion of the ratchet wheel. Strength is maintained when the two side sections are attached, all pieces then being strongly held together.

The correct outline for the middle section is given in Fig. 2, and the squares are  $\frac{1}{2}$ in. sided on the piece of wood. Note the position of the hole for the front axle, which consists of a piece of  $\frac{3}{16}$ in. dowel rod.

The two side pieces B glued each side of A, are  $\frac{1}{2}$ in. thick and to the outline shown in Fig. 3. Note again the axle hole should come exactly over that in piece A when glued up.

The back axle hole should come exactly in the centre of the circular opening cut in piece A.

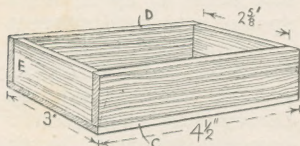


Fig. 1—The tray container

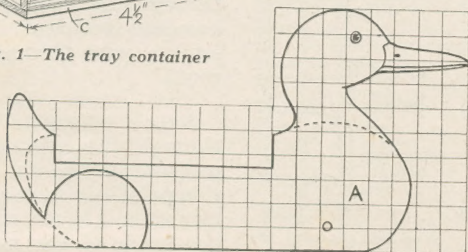


Fig. 2.—Outline of the duck parts

## A "QUACKING DUCK" TOY

The mechanism is shown in Fig. 4. A ratchet wheel or disc is first cut from  $\frac{1}{4}$ in. wood, a certain length of the circumference, about  $\frac{1}{8}$ rd, being raised slightly so a number of teeth or cogs may be filed in as shown.

A triangular file will be found best for making the cogs, which should be graduated. That is, they should be made slightly wider apart and deeper at the commencement of the section and diminishing to a very small cog at the other end.

Next cut two lengths of  $\frac{3}{16}$ in. dowel rod and see they just pass freely through the holes in the body of the duck. Put the front axle through, and glue on one turned wheel. Then, after allowing for a clearance so the wheels run freely, glue on the other wheel, and finally clear off the ends of the axle.

Put through the back axle the same way, only slip the toothed wheel into the centre section and

### CUTTING LIST

Base—1 piece  $7\frac{1}{2}$ ins. by  $2\frac{1}{2}$ ins. by  $\frac{3}{16}$ in.  
 1 piece  $4\frac{1}{2}$ ins. by  $3$ ins. by  $\frac{3}{16}$ in.  
 Duck—1 piece  $9\frac{1}{2}$ ins. by  $5$ ins. by  $\frac{1}{2}$ in.  
 2 pieces  $8$ ins. by  $3$ ins. by  $\frac{1}{2}$ in.  
 Spring wheel—1 piece  $5$ ins. by  $1\frac{1}{2}$ ins. by  $\frac{1}{16}$ in.  
 1 piece  $2$ ins. by  $2$ ins. by  $\frac{1}{2}$ in.  
 1 piece of  $\frac{3}{16}$ in. dowelling  $6$ ins. long.  
 4 wheels No. 604— $\frac{2}{16}$ ins. diam., 5d. the set.

let the dowel rod pass through. Fix firmly on to it and then glue on the two outer wheels.

To the lower edge of the middle section, screw a piece of  $\frac{1}{16}$ in. wood about  $5$ ins. long and  $1\frac{1}{2}$ ins. wide. This forms the buzzer which should just rest upon the ratchet and be attached immediately below the front axle (see Fig. 4). The "tone" can of course be altered by putting in the screws of the buzzer, either closer or further away from the ratchet wheel.

The box carrier should fit into the recess formed in the three pieces of wood, and some screws put through the floor.

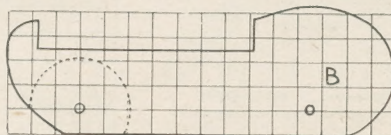


Fig. 3—The side pieces to the body



Fig. 4—Making the "quack"



# A SIMPLE WEATHER HOUSE

**Y**OU need never have any waste wood if you construct weather houses with the pieces that are too small for other jobs. For however tiny they may be, they will fit in to serve some purpose.

You have probably seen those little quaint houses where the gentleman comes out when it is going to rain and the lady when a spell of fine weather is to be expected. In case you have not, the illustration will give you some idea of what they are like.

They may be made of any size, for the tiny ones work just as well as the big ones and this is what makes them so handy for using up those small pieces of wood.

## Back and Front

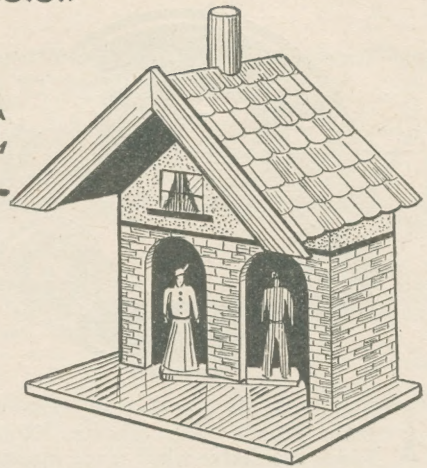
Saw the back in one piece, shaped at the top to form the apex of the roof and a small hole drilled near the point so that the house may be hung up if required. The sides are sawn out and glued in place as shown in the end view, and care must be taken to make these wide enough to allow the little figures to rotate half inside the building.

The front is made flush with the sides and with two doorways; the centre pillar being cut to a length so the revolving strip supporting the figures may move around. The front should be correctly fitted into position, but must not yet be glued.

## The Roof

Two pieces of wood are fixed together to form the sloping roof, and these should project slightly over the sides and well over the front, as shown in the illustrations.

A floor is glued into place and this may have



an ornamental bow-shaped front, surrounded with a balcony, or may be left square and plain.

The inside of the house should now be given a coat of paint of a light colour, or if preferred, covered with some Hobbies Doll's House paper; this being secured in place with gum or paste. It will be found rather a difficult matter to finish the interior nicely if it is left until the whole thing is assembled.

## The "Works"

The "mechanism" is now to be made and fitted into place; quite a simple job. On the inside of the front and midway between the two doors, glue three pieces of wood to make a narrow, chimney-like box which should reach from the bottom of the centre piece nearly up to the apex of the roof.

A thin strip of wood, just long enough to reach from the centre of one doorway to the other, is cut out and a small hole drilled exactly in the centre.

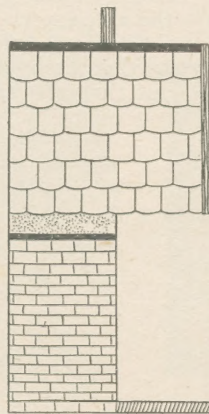
## Suitable Catgut

Get a length of fairly thick catgut—an old cello string will answer for a big model, while a violin string is stout enough for the small ones—and push one end through the hole in the strip. Tie a knot on the other end and draw it up tight; a spot of glue will prevent any tendency for the knot to twist out. The free end is now pushed up through the long, narrow box and sufficient length left to pass through the roof.

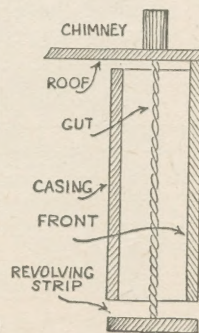
Bore a small hole through the apex of the roof—it may be cut flat at this point—in such a position that it is central with the inside of the box-like



A flat front view



Side view of house



A section showing the "works"



arrangement. Thread the gut through the hole, secure it temporarily and glue the front of the house in place.

A "chimney" is made from a piece of rounded wood and this should have a small hole drilled in its lower end. Draw the gut up tightly, cut off the surplus, leaving just enough to glue into the hole just drilled and to allow the revolving strip to rotate quite freely.

The strip is now supported by the gut, which is in turn supported by the rounded piece of wood on the roof; the sectional drawing making this arrangement quite clear.

### The Figures

Little figures of a man and a woman may be purchased or moulded in plastic wood and painted to suit the reader's own ideas. These are fixed one at each end of the revolving strip.

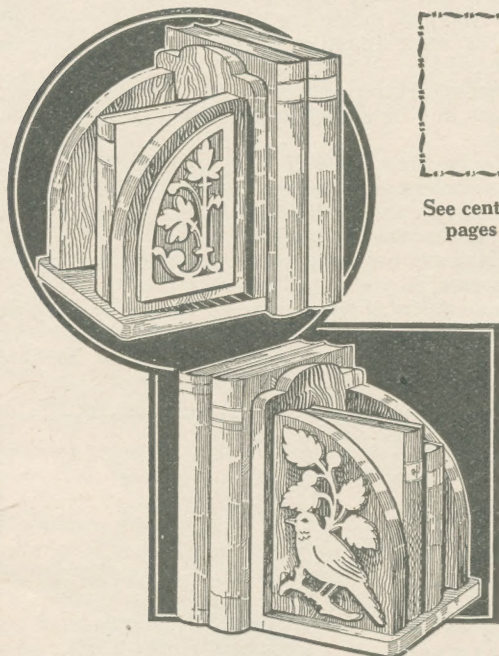
Decoration of the little house may be carried out by painting or by any other method which may suggest itself. Quite a good way is to coat

the exterior with hot glue and while the adhesive is still tacky, to sprinkle it thickly with sand coloured to represent the walls, roofing tiles and woodwork of the house.

When the glue has set hard, the surplus sand may be dusted off and details of bricks and tiles painted in with a fine brush. The whole thing may then be varnished; both for effect and for the purpose of keeping the sand firmly in place. Sand may readily be dyed to any colour, if a white sand is used, well washed and then immersed in the boiling dye solution.

Windows may be made to look very realistic by gluing thin pieces of clear celluloid into place, having first backed them with a strip of tinfoil. Tiny pieces of paper lace, neatly arranged between the tinfoil and the celluloid make very neat curtains and add to the effect of the finished house.

Little extra details such as wooden shutters to the windows, half-timbering to the house and an ornamental balcony rail, all add to the finished appearance and are not a great deal of trouble to prepare and fix in position.



See centre pages

## PATTERNS FOR SIMPLE BOOKENDS

dead square angle must be obtained to get a satisfactory joint.

The screws can be driven up from underneath the base and from inside the end upright. Flat headed ones should be used countersunk if necessary and the heads covered with plastic wood flush with the actual board.

Notice the two uprights on the base are not set right out at the edge, but put inwards  $\frac{1}{2}$  in. as shown by the dotted lines on the pattern.

### The Overlays

Before adding these uprights it is, of course, necessary to cut and glue on whichever overlay you propose using. There will be a left and a righthand pattern for each, and the overlays can be cut in some material which will contrast with the main work.

They can be cut from  $\frac{1}{16}$  in. wood or from xylonite (jet black) or from ivorine (a creamy white) or even sheet bakelite, or similar composition.

A striking effect, too, can be obtained by painting this overlay a jet black or even gold or silver, before gluing it in place.

If you are going to stain and polish the main parts, remember to do that before you add the overlay.

Small books can be placed in the end to help to provide the necessary weight, but if you prefer you can add some lead to the underside of the base by gouging away suitable holes then filling with lead, afterwards covering with a piece of green baize.

**B**OOKENDS are always popular, and provide suitable gifts in any home. We give on the centre pages, patterns for making some which will be quite popular, and which are perfectly straightforward to make. Moreover, there is an alternative of two styles as illustrated here, the choice being in the overlay on the ends.

The ends are cut in  $\frac{1}{2}$  in. material either oak or satin walnut being suitable. The base is a piece 5 ins. wide and  $4\frac{1}{2}$  ins. long. An upright piece is cut, glued and screwed along one edge, resting on top of the base.

Then the two uprights fit into the corners and are glued and screwed to the base and to the part just added. These uprights are also in  $\frac{1}{2}$  in. wood and a



# RENOVATING CAMP GEAR

**N**OW is the time to get busy renovating that tent of yours, getting ready for the camping season.

After a few seasons' wear and tear a lightweight tent, or even one of the heavy weights, may be found showing signs of age. And yet much of it may be good, so you do not feel like scrapping it altogether. Yet it leaks sadly here and there. Having examined it carefully you come to the conclusion that it needs re-proofing, and this is the time to do it.

## Reproofing a Tent

There is nothing difficult about the job. Here is what you want—isinglass, white Castile soap, alum, and some water. Boil an ounce of isinglass in a pint of soft water until it is dissolved, and strain through a piece of clean linen into a second saucepan.

Dissolve a quarter of an ounce of white Castile soap in a pint of water, strain as before and add to the first solution. Dissolve an ounce of alum in two pints of water, strain and add. Stir well, and hot up the combined solutions over a slow fire until the liquid simmers, when it is ready for use.

The above will make a sufficient quantity to give one coat to a tent measuring about 6ft. 6ins. by 4ft. 3ins. by 4ft. 3ins., with eaves back and front and door extensions. For larger tents you merely add to the quantities.

## Apply Evenly

It is essential that the liquid must be put on evenly, and it is best to lay out the fabric of tent on a floor, right side downwards. Apply the mixture with a soft, flat brush, working the solution well into all the seams.

Leave spread out until the solution has got thoroughly dried, when it should have a sort of "rubbery" surface, which will turn any rain, no matter how heavy.

Tears in the roof or sides and walls of a tent are not so easily dealt with. It may be necessary to do some patching. Frayed edges should be renovated by sewing on tape. Small holes can be carefully darned with a "herringbone" stitch.

## Repairing Tears

When fairly large tears or splits in the canvas need repairs, cut a new patch from a piece of suitable material, and see that it is a little bigger all round than the hole or slit it has to cover.

First cut evenly all the ragged edges of the tear or hole, and then lay on the patch with a hem turned in all round it. Press this hem down well. Then, with a sailmaker's needle and some strong waxed thread stitch down the patch neatly, and also, from the inside, hem the edges of the tear on to the patch with a neat herringbone stitch, and finally give all the hems and edges a good pressing.

Patching is not altogether an easy job, but with a little effort you can make a good show, and probably lengthen the life of your old tent for another season or two.

Lines should be looked over—they will probably show signs of mildew if they were damp on packing away. If so, give them a dressing of boiled linseed, oil applied with a brush. All frayed eyelets should be oversewn with waxed thread, and all loose rings should be firmly secured.

A good way to handle a tent while repairing it is to lay it over two or three chairs. Or you may hang it over a line at a convenient height.

## Other Items

There are other items in the camping gear that may need attention. For instance, the canvas bucket has burst a seam. Fill it with water so that you can locate the tear; empty bucket and sew the seam up either under a sewing machine or by hand.

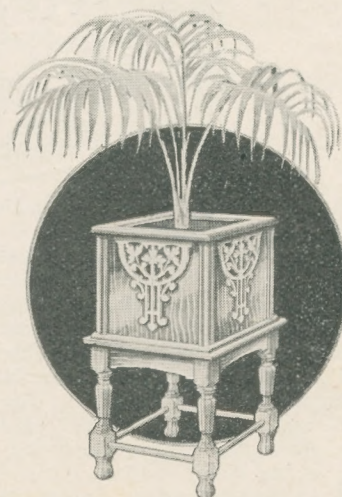
Perhaps a strap on your rucksack has given way. Renew it. Or a pocket has burst a seam. Stitch it up.

Maybe the handle of a saucepan or the frypan has somehow got doubled up or badly bent. Place it in a vice and straighten the handle out with a spanner or other handy tool.

Blankets, too, sometimes get torn, no matter how careful you may be, and these should be examined and if repairs are needed get to work on them. A little attention to your camping kit will probably save you shillings when the camping season comes round.

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# The AMATEUR

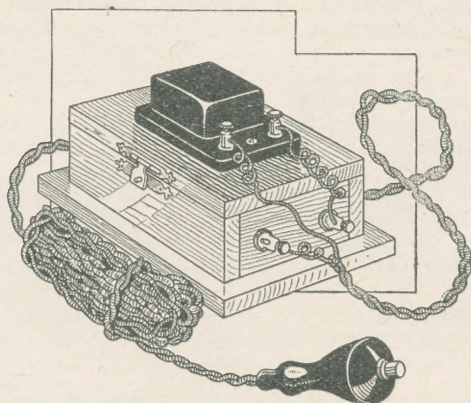
## ELECTRICIAN

### PORTABLE "BUZZER" SET

**B** UZZ-Z-Z-Z-Z-Z-Z! Burr-r-r-r-r-r! Dot-dash-dot-dash . . . . . dot . . . dot . . . dash!

That lets you see what can be done with the simple electrical device illustrated. It is, of course, by no means new, and if you are not interested in Morse, the buzzer can be used in the ordinary way and no harm done. Fitted with about 12 yards of cheap flex, it makes a good selling line for use in temporary offices, club rooms, etc.

Instead of the buzzer, you could use a small electric bell; but this, it will be appreciated, would not be of practical use so far as the sending of Morse signals is concerned, i.e., from one room to another. One set would serve for transmitting short messages, then the receiver could take a turn at sending out signals.



If two sets were made, it would save this changing over and both parties could have an "interesting chat" without seeing each other. This will also help both to thoroughly test and better their knowledge of the Morse Code.

#### Making the Case

To make the battery box or case, you will need some  $\frac{1}{4}$  in. satin walnut fretwood (see Material List) and a few  $\frac{3}{4}$  in. panel pins. The front and side elevations at Fig. 1 give all the dimensions.

#### MATERIALS REQUIRED

- |  |   |                                      |
|--|---|--------------------------------------|
| 1 piece satin walnut.                      | 12 ins. by 6 ins. by $\frac{1}{4}$ in. thick. |                                      |
| 2 light brass hinges.                      | $\frac{3}{4}$ in. long.                       |                                      |
| 1 box catch (No. 6220).                    | $1\frac{1}{2}$ ins. long.                     |                                      |
| 2 dresser hooks.                           | Optional.                                     |                                      |
| 1 watch hook.                              | Optional.                                     |                                      |
| 2 wireless terminals.                      |   |                                      |
| 1 buzzer set.                              |   | } Obtainable<br>at local<br>dealers. |
| 1 pear push.                               |   |                                      |
| 1 3-cell flashlamp battery.                |   |                                      |
| 1 length of cheap, twin flex as necessary. |   |                                      |

Work from a planed edge, by the way, when marking out the parts, and use a set-square and a gauge (to mark ends and widths), the latter keeping you more accurate than a pencil held at the brass tip of a ruler.

Glue and nail the sides to the ends, then sink all nail heads and fill in with plastic wood and glasspaper the work prior to attaching it to the bottom piece to show an even  $\frac{1}{4}$  in. margin all round.

The lid piece could be hinged on and the box catch fitted. Before doing so, however, see that the top edges of the casing are quite level, and if not, remedy by carefully rubbing across and up and down with glasspaper (medium stuff) held in the block of wood or cork.

#### Terminals and Battery

Having polished or enamelled the box to individual taste, obtain the necessary electrical fittings (as listed) from a local dealer. Drill two suitable holes for the terminals  $\frac{3}{4}$  in. in from the sides of the box. Fix the terminals with the nuts and then bend the arms of a flashlamp battery (see Fig. 2) to make good contact with them.

The miniature buzzer—if it possesses a wooden base—is attached to the lid with a few roundhead brass screws. If of metal, with one hole for hanging or screwing to a wall, it might be necessary to drill a further hole or use small clips of brass.

#### Buzzer

A large oval-shaped metal buzzer ( $3\frac{3}{8}$  ins. by  $2\frac{1}{4}$  ins.) costing about 1/6 could be obtained, same

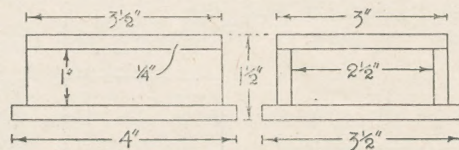


Fig. 1—Front and side view with dimensions

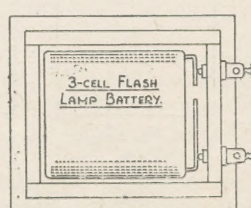


Fig. 2—Top view with battery and terminals

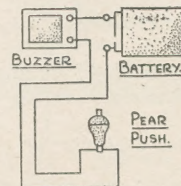


Fig. 3—The wiring circuit

having two countersunk end holes for attaching. Miniature iron buzzers ( $1\frac{1}{4}$  ins. overall) usually cost 1/3, whilst small electric bells ( $3\frac{1}{2}$  ins. by



1½ins.) are priced at 1/6. Ordinary bell sets—which, of course, would be too large, cost from 2/3 up to 6/- each, and moreover consumption is greater.

### Flex and Pear Push

Pear pushes (2½ins. by 1½ins.) can be obtained at 11d. or for 1/4, whilst round wooden pushes—which are not so handy—cost as little as 5d. each. Having obtained sufficient twin flex, unscrew the cap off the pear push and thread through the bared ends of the flex same being attached to terminals found inside. The other ends of the flex are attached to the terminals of the battery box.

To do so, unravel the cords and bind them at an adequate distance with thread or by knotting them together. In view of opening the lid, spiral the cords by winding tightly around a pencil or ¼in. dowelling. If desired, a cleat (for belaying the flex after use) could be made from two dresser hooks or strong wire or a ¾in. wide strip of 3/32in. brass and be affixed to the hinged side of the box. The dresser hooks are screwed in about 2½ins. apart, whilst a watch hook could be screwed into the base at one end for hanging to a wall. These, however, are not absolutely essential, for the flex can be wound conveniently around the box.

## MAKING A POCKET NOTE BOOK

**B**OOKBINDING is a fascinating hobby, but like all crafts, you must work hard at it for a long time before you become really proficient.

If you examine any book you will see that it is made up of folded sheets or sections sewn together, here is explained another method of binding together those single leaves which are torn from partly used exercise books.

### Materials Needed

The materials necessary are two thin sheets of cardboard and as many sheets of paper as you require for the book. Trim one edge of the cardboard and paper square, then remove the cardboard and fan out the paper as shown in Fig. 1 for pasting.

Fan out sufficiently so that ½in. of each leaf is showing and then with a thin glue or thick paste cover the exposed edges. Directly this is done, knock up the back of the book square and leave it under heavy pressure to dry.

The sheets are now glued together but are not strong enough to stand heavy use, it is necessary to sew through the back edge.

Place one piece of cardboard on each side to

enough to stand the wear and tear of ordinary use. The edges have to be trimmed square.

This is done by marking a line across the top and bottom with a try-square used from the back edge and draw another line along the front edge parallel with the back. Remove these uneven edges with a sharp knife and the binding is complete.

The appearance of this note book can be improved enormously by adding some form of decoration to the cover. The type of pattern chosen is a personal matter an 'all over', 'panel' or 'border', just as you wish.

Suggested designs are shown in Fig. 4. Paint these designs on with Indian Ink or water colour before the cover is sewn to the book.

You may find that it is sometimes difficult to bend the stiff cover fully back and allow you to write on the full width of the paper. This is a difficulty and is overcome by introducing a hinged cover.

This is made by cutting the front cover ½in. smaller than the other and then cut off a strip



Fig. 1—Pasting the sheets



Fig. 3—Stitching—an end view

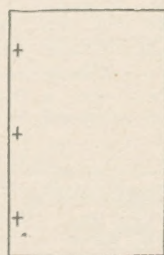


Fig. 2—The thread holes

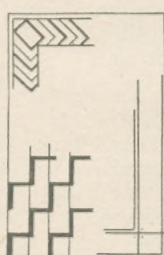


Fig. 4—Suggested designs

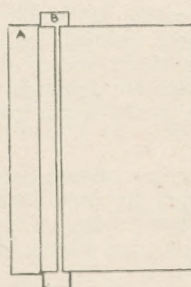


Fig. 5—A hinged cover

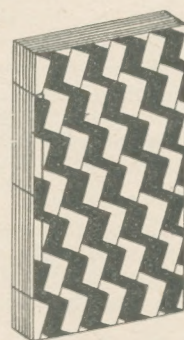


Fig. 6—The completed book

form a cover and mark out for sewing by punching holes through with a bradawl at marks indicated in Fig. 2. The method of sewing which is quite easy and done with a strong thread and needle is shown in Fig. 3, begin at the centre hole and finish there by tying the thread ends together.

The back is now glued and sewn and is strong

roughly ½ of the width of the cover. Mount this on a strip of bookbinder's cloth as shown in Fig. 5 and paste down.

Folding is simply done by pasting A down first and bring B over on top of it. When this is dry, the hinged cover is complete and then proceed in the usual way.



## (1) The Lathe and Tools

THERE is no doubt that as a hobby, wood turning is in the very front rank of all hobbies connected with woodworking, and with the exception of the lathe itself, the tools are few and inexpensive. In fact, the lathe need not cost much, for some most elaborate work has been and can be, turned out on very primitive appliances, and even the cost of a plain wood turning lathe of high-class quality is not great, compared with what is often spent on much less enjoyable hobbies.

Not only can the wood turner enjoy his hobby for itself, but it can be a paying one, as in every town and village something in the way of turned work is in demand. But the demand is often difficult to supply, as the professional turner is rarely available, thus leaving room for the amateur.

### Suitable Machines

The question of suitable machines is overcome by the excellent lathes supplied by Hobbies, particulars of which are free on request.

The work is extremely simple and very little practice is necessary before good work can be turned out. The only thing which the amateur must not expect to do is to turn out work with the speed of the professional turner. Only constant practice will enable him to do this. Speed is not necessary in the case of amateur work, and should not be sought for.

The first necessity for wood turning is, of course, a lathe, and this may be purchased or made, and for the benefit of those who prefer the latter, we



*The position of the worker at a Hobbies Lathe*

# Lessons in Woodturning

show in Fig. 1 the front elevation of a very serviceable lathe. This is largely made of wood, and is also in every respect the same as the writer has done considerable work on.

This lathe consists of the two standards A, to which are connected by bolts the two parts of the bed B, and between the two bed parts is fitted the movable standard C. This, in conjunction with the extended part of the left hand standard at D, forms bearings for the mandrel E. The latter runs in a bearing fixed as required in C, and on a centre bearing F, which is screwed through D, as at G, and on the mandrel is mounted the graduated pulley H.

The end of the mandrel must either be formed into a spur centre as shown at I, or it must be drilled to take a movable centre of the same kind.

### Tailstock and Flywheel

This complete fitment is called the headstock, and we now require a tailstock, shown at K. This consists of a similar block of wood to C, and is made to fit in the bed in the same way. The upper part is fitted with a screw centre with a true conical point, and this point must line with the spur centre in the headstock. So on sliding K along the bed until it is close to C, the two centres will coincide.

The flywheel I is mounted on the shaft M, in such a position that the belt will run straight from one pulley to the other, and the shaft runs on the screw centres as shown. These latter are passed through the middle of the standards at the required height, so the flywheel will run clear of the floor.

The shaft is cranked as shown, and the pitman N is connected with the cranked part and the treadle O. The latter works on a shaft fixed from standard to standard at the back, so that it lifts at the front and forms the motive power by pressing down the front with the foot.

### The Tool Rest

The tool rest is shown at P, and consists of a socket in which the rest proper fits. It can be adjusted as regards height as required, and is held by a set screw.

This rest will also have to slide along the bed as required by the work in hand, and is fixed by screw and plate as shown at R, or by means of wedges in the same way as the tail stock.

In making a lathe it is well to make the bed at least 3ft. long, which will allow of about 21ins. of actual turning length. Of course, if room is no object, an extra foot in length may be an advantage, and the cost not much more.



The centres may be 6 ins. from the bed, a good scope here being a decided advantage.

So much as regards a home-made lathe. But funds permitting, by all means purchase an iron lathe. It will be more compact, and is to be desired for some reasons.

### A Hobbies Lathe

A good lathe for small work is the Hobbies lathe, and as far as it scope goes, it cannot be beaten. In this connection we have to face the fact that it is usual to stand when working a lathe, and in the Hobbies we sit down, using both feet in treading.

There is no doubt that one has more freedom in working if standing, yet in the case of small work such as would be done on this lathe, this does not apply so forcibly as it would do in the case of larger work. Therefore the small sit-down lathe can be recommended as being good value for money, and likely to prove quite satisfactory in use.

### Tools Required

Now as to the tools required which are really few in number and not costly as far as a beginner is concerned. The tools consist of chisels and gouges principally, and three of the former and two of the latter are sufficient to start with. The

sizes most suitable are one each  $\frac{1}{4}$  in.,  $\frac{1}{2}$  in. and 1 in. chisels, and  $\frac{1}{4}$  in. and  $\frac{1}{2}$  in. gouges.

In addition to these we should have a cutting off tool, and a pair of calipers.

The cutting edges of the chisels are shaped as Fig. 3, and they are ground at the sides so as to appear on the edge as in the upper drawing in Fig. 4. As a rule, however, they soon become as in the lower part of the same drawing.

### Do Not "Dig"

The purpose of the curved bevel is to prevent the tendency of the tool to dig into the work, although personally the writer is inclined towards the straight bevel.

The gouges are ground as in Figs. 5 and 6, but it is as well to grind off the point in the larger size, why, will soon be ascertained in practice.

The cutting off tool is shaped as in Figs. 7 and 8, and the method of using will follow. The calipers are as Fig. 9, and are for testing the diameter of the turned work, this being impossible to do correctly with a straight rule.

Having made a short study of the necessary machine and a few of the tools required we can commence our first lesson in actual cutting. This will be described for the beginner in our next instalment. Be sure not to miss it.

(To be Continued)

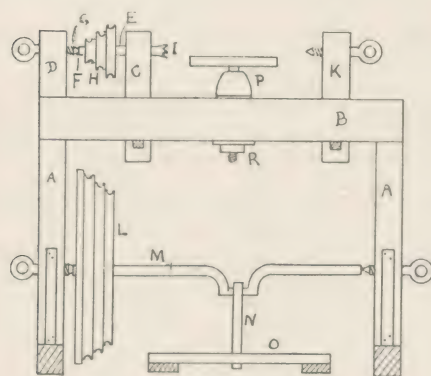


FIG. 1.

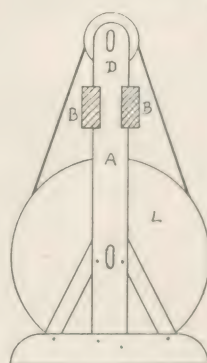


FIG. 2.

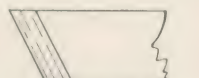


FIG. 3.

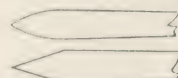


FIG. 4.



FIG. 5.

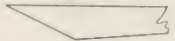


FIG. 6.

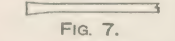


FIG. 7.

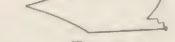


FIG. 8.



FIG. 9.



FIG. 10.

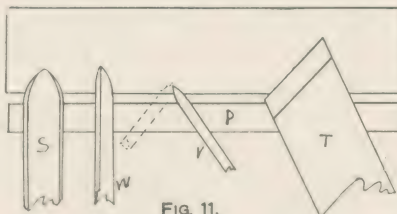


FIG. 11.

Fig. 1—Front elevation of home-made lathe

Fig. 2—End elevation of Fig. 1

Fig. 3—Shape of turning chisel

Fig. 4—Alternative cutting angles on turning chisel

Fig. 5—Shape of turning gouge

Fig. 6—Angle of cutting edge of turning gouge

Fig. 7—Edge of cutting off tool

Fig. 8—Shape of cutting off tool

Fig. 9—Calipers

Fig. 10—Wood shaped and centred for turning

Fig. 11—Showing positions of chisels and gouges in use

A—Lathe standards  
B—Lathe bed  
C—Adjustable part of headstock  
D—Extended standard forming fixed part of headstock  
E—Mandrel  
F—Conical bearing of mandrel  
G—Screw centre  
H—Graduated pulley

I—Spur centre  
K—Tailstock  
L—Fly wheel with graduated speeds  
M—Shaft carrying fly wheel  
N—Pitman connecting shaft and treadle  
O—Treadle  
P—Tool rest  
R—Fixing nut for tool rest

S—Gouge in position for roughing out  
T—Chisel in position for rounding off  
U—Chisel in position for starting quirk  
V—Chisel in position for making vee  
W—Gouge on side or turning hollows



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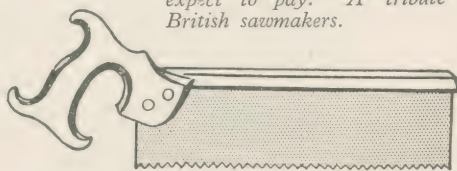
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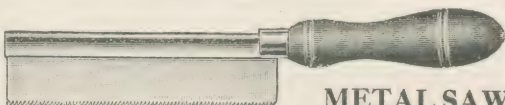
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*J. H. Bennett*



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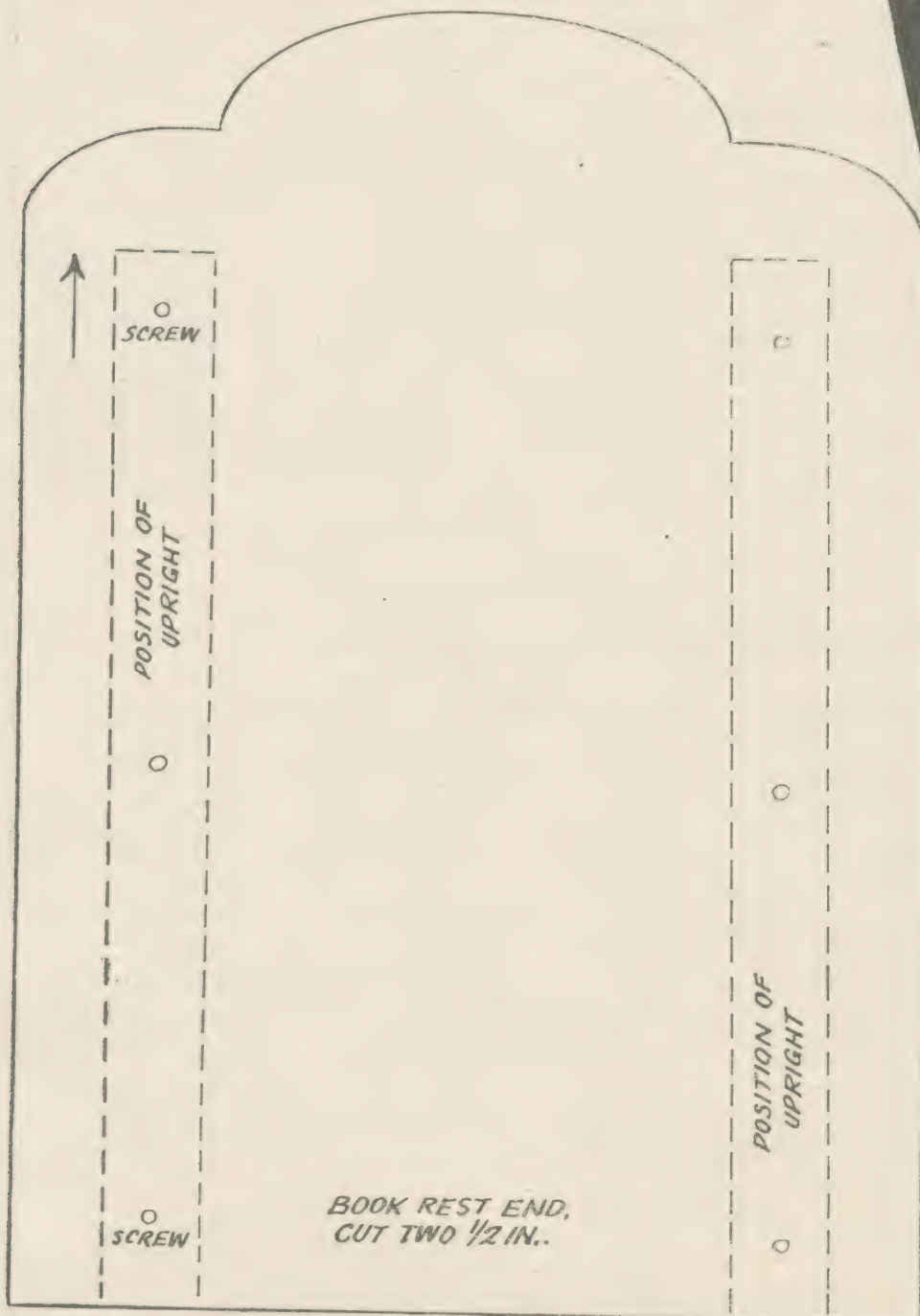
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# BOOKENDS in WOOD

Design No. S.D. 13

See page 533



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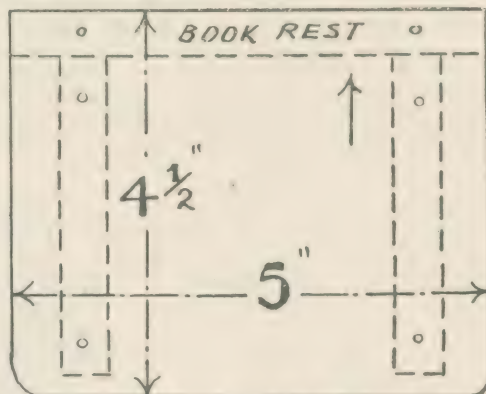




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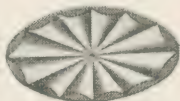


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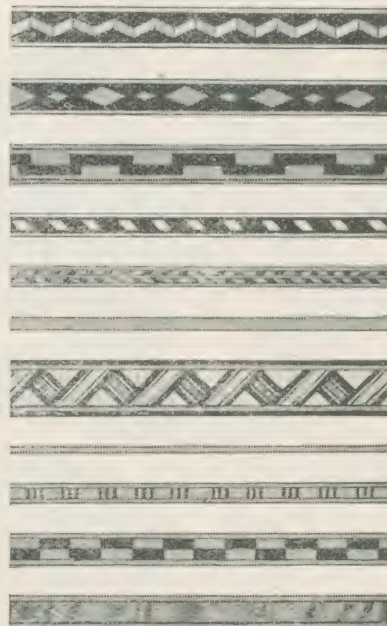
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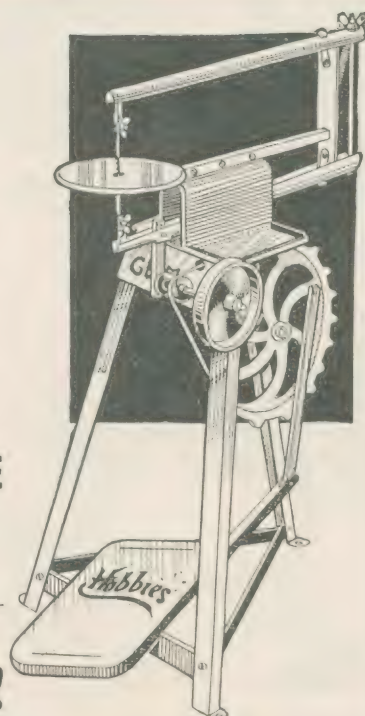
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# A PORTABLE CRADLE

**T**HIS very useful article of furniture should present no difficulty to the average wood-worker in making. Of simple design, it is also portable to allow of folding flat when not required. It is purposely made low to lessen the possibility of overturning as a taller cradle might do and so causing a nasty accident.

For the wood light oak or spanish chestnut,  $\frac{3}{4}$  in. thick, is suggested. Fig. 1 shows the end view—we will deal with that first.

The ends include a frame, dowelled on to a rocker. As the shape is drawn over 1 in. sq., it is only necessary to draw the same number of squares as shown, full size on to a sheet of drawing paper to get the dimensions.

Having done this, at the black spot shown and with a radius of  $14\frac{3}{4}$  ins. strike the curve of the rocker portion.

## The Framework

The frames of 4 ins. wide sides and 3 ins. wide rails are best joined together by mortise and tenon joints but they can be dowelled. In either case, as the sides are cut to a slope afterwards, the tenons should be narrow enough not to be included in the portions afterwards cut away. Make the tenons 1 in. long.

The vertical bars are cut from  $\frac{1}{2}$  in. by 1 in. wood, shouldered top and bottom to form short tenons  $\frac{1}{2}$  in. long and  $\frac{1}{2}$  in. wide. Cut shallow mortises for these and space 2 ins. apart either side of the centre bar.

## The Rockers

Take the wood for the rockers, mark the centre, measure off 1 in. each side and from these points cut the two mortise slots for the bottom of the cradle to enter, 2 ins. wide and  $\frac{3}{4}$  in. deep.

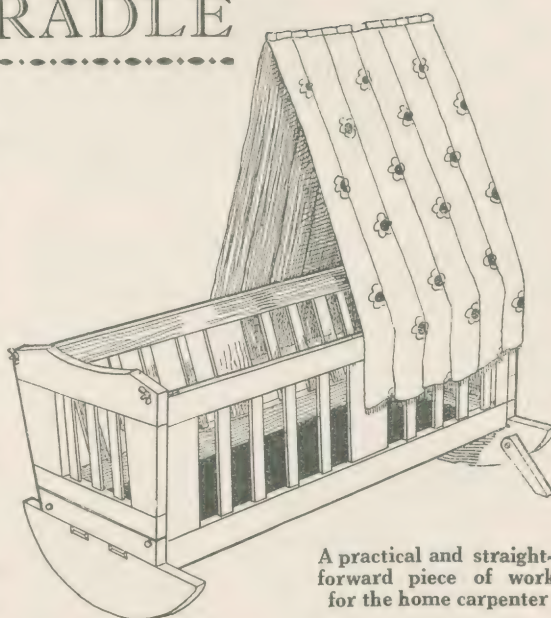
Now bore both frame and rocker for the  $\frac{1}{4}$  in. dowels to fix them together and cut the curve of the bottom. Fig. 3 shows how the parts are jointed together. The frames can now be sawn to shape, that on the left half of Fig. 1 being for the front and that on the right half for the back.

## CUTTING LIST

Parts.	No.	Length.	Width.	Thickness.
<b>Ends.—</b>				
Rails.	4	1ft. 5 ins.	3 ins.	$\frac{3}{4}$ in.
Sides.	4	8 ins.	4 ins.	$\frac{3}{4}$ in.
Rockers.	2	1ft. 9 ins.	4 ins.	$\frac{3}{4}$ in.
Vertical bars.	6	6 ins.	1 in.	$\frac{1}{2}$ in.
<b>Sides.—</b>				
Rails.	4	2ft. 10 ins.	2 ins.	$\frac{3}{4}$ in.
Sides.	4	8 ins.	2 ins.	$\frac{3}{4}$ in.
Bars.	16	7 ins.	1 in.	$\frac{1}{2}$ in.
Bars.	2	7 ins.	4 ins.	$\frac{1}{2}$ in.
Bottom.	1	3ft. 0 ins.	12 ins.	$\frac{3}{4}$ in.
Fillets.	2	12 ins.	1 in.	1 in.
Canopy support.	1	2ft. 3 ins.	1 in.	$\frac{1}{2}$ in.
Canopy support.	1	1ft. 6 ins.	1 in.	$\frac{1}{2}$ in.
For dowels—18 ins. of $\frac{1}{4}$ in. dowel rod.				
For dowel pins—12 ins. of $\frac{1}{4}$ in. dowel rod.				

## FITTINGS

- 4 brass plates No. 102.
- 2 pairs  $1\frac{1}{2}$  in. brass butt hinges.
- 4  $1\frac{1}{2}$  in. by  $\frac{3}{16}$  in. bolts, with fly nuts.
- 1  $2\frac{1}{2}$  in. by  $\frac{3}{16}$  in. bolt, with fly nut.



A practical and straightforward piece of work for the home carpenter

Frames and rockers can now be glued together.

Fig. 2, a side elevation, gives the dimensions of the side frames. The rails and sides are cut from  $\frac{3}{4}$  in. by 2 in. wood and joined together as for the end frames. The vertical bars are the same as before with the exception of the centre one, this being 4 ins. wide.

## Dowelling Positions

Take each side piece and at the lower portion of the end edges run a line up the centre and for the left side bore a  $\frac{3}{8}$  in. hole, 1 in. deep, at a distance of  $1\text{--}3/16$  in. from the bottom.

Take the right side and bore a similar hole, only this time  $\frac{3}{8}$  in. further up, as shown in Fig. 5. Here the position of both holes is shown on one side for convenience, the dotted line one being for the right-hand side piece.

Pieces of dowelling will be fixed in these holes afterwards to form hinge pins to enable each side to fold over on to the floor of the cradle.

Suitable holes for these pins must be bored in the ends. Fig. 4 shows where to bore these. The left hole is bored in the ends  $7/16$  in. above the rocker—the right hole  $1\text{--}5/16$  in. above.

## The Floor

Now, at the distance shown, saw across on line A-B, plane the sawn edges and hinge together on the inside with  $1\frac{1}{2}$  in. brass butt hinges.

The bottom, or floor of the cradle Fig. 6, is made up of deal  $\frac{3}{4}$  in. thick, and the length of the sides, plus 1 in. each end for tenons. Cut the tenons to suit the mortises in the ends and glue in place.

The protruding ends of the tenons are chiselled as seen in the general view. On the inside angle screw a 1 in. sq. fillet both to the underside of the bottom and the inside of the ends. This fillet can be seen both in Figs. 3 and 6.



When the glue is hard, place the sides in position, and through the holes bored in the ends drive the dowel pins, 2½ins. long.

If you have bored the holes correctly, both sides can be swung over to lie, one on top of another on the bottom of the cradle, the ends folding over at the hinged part to lie flat on the sides.

### Open Sides

To keep the sides open when the cradle is in use get four brass repair plates, 2ins. by 2ins. and screw these, one at the top of each side piece as in Fig. 8. Let the plates stand above the sides about 1in. and reamer out the screw hole to take a 1½in. by 3/16in. bolt, with fly nut.

and going through the pin. The projecting ends of the pins should be rounded to look neat.

### Canopy Support

To support the canopy, cut a length of ½in. by 1in. wood to the length given in Fig. 7, and thicken at the top with a 1½in. piece of similar wood. At the top cut a slot for the horizontal bar of ½in. by 1in. wood, and there glue it in.

At 2ins. from the bottom glue a second thickening piece and in the centre of this bore a 3/16in. hole for a bolt.

In the centre of the rear end of the cradle and 1½ins. from the top bore a second hole for the bolt. The canopy support can now be fixed with a bolt and fly nut, firmly.

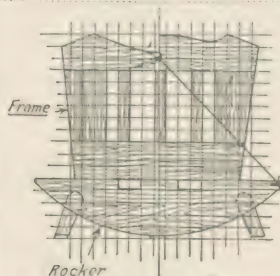


Fig. 1—Details of the ends

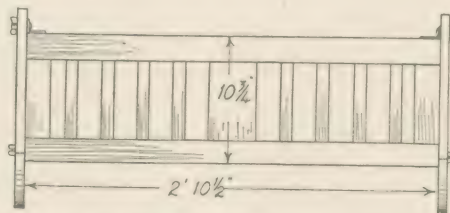


Fig. 2—Side view showing construction

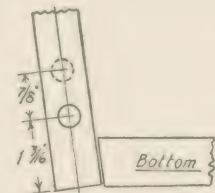


Fig. 5—End view of sides showing dowel positions

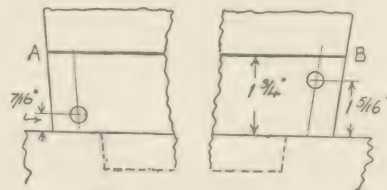


Fig. 4—Dowel holes in ends for pins

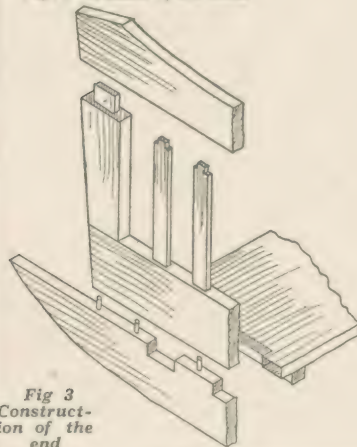


Fig. 3—Construction of the end

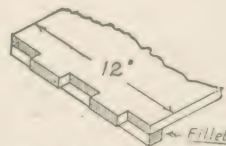


Fig. 6—Detail end of floor

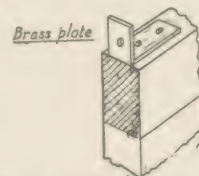


Fig. 8—Plate for holding out sides in use

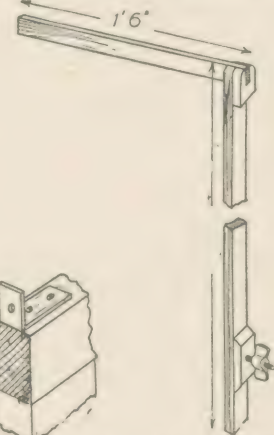


Fig. 7—The canopy support

With the sides open, bore holes in the ends of the cradle for the bolts to go through and so fix the sides in position. It will be necessary, by the way, to cut narrow recesses in the edge of each side to clear the knuckle of the hinges as the sides are folded over inwards, but you will see this yourself.

All being right, the dowel pins can be fixed in place by a small screw driven through the sides

To prevent the cradle rocking when not required to, cut a pair of wooden legs, as seen in Fig. 1, just 4ins. long and fix where shown by a screw. These can be cut from the waste of the rocker, after cutting the curve. They can be pushed back when the cradle is to be rocked.

Now stain and varnish, or polish the cradle and it is ready for use. The canopy part can be left to a lady member of the household.

**Readers wishing to join the Hobbies League should write for a free booklet about it to The Registrar, Hobbies Weekly, Dereham, Norfolk**





# FRETWORK

A further article of hints and tips to all using fretwork tools.

**T**HE beginner at fretwork is sometimes at a loss at first to know the best place to put drill holes for the interior frets of his work. It is surprising, however, how soon experience adds to your knowledge, and presently you can almost automatically put the drill through at the right and most convenient place.

The beginner, however, will do well to study the best position in relation to the passage of his fretsaw. He must know, too, where he is able to turn a fretsaw blade in a sharp corner, or whether he has to come back and meet the corner from two sides.

Some workers merely put one drill hole in each interior fret, then work from this. Others will put two or three if the fret is large or intricate.

They can thus use these drill holes to back their sawblade into, and turn round without any further trouble. If you are approaching a curved



Fig. 1—Cutting to a curve

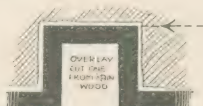


Fig. 2—Approach to an angle



Fig. 3—The way to a corner



Fig. 4—Acute angles

line, run your sawcut gradually towards it so it tapers into the line without making a definite angle.

On the other hand, if you have a square corner projecting, or an angular one, then it is best to go at this direct as shown in the drawing herewith at Fig. 2.

If, too, you are completing such a corner the other way round, do not attempt to turn the saw on the corner itself. Fig. 3 shows you a much better method of taking this in your stride. Let the saw go up the line from A to the corner.

## Use the Waste Wood

Then, instead of turning directly at right angles to go to B, cut forward into the waste wood and turn round until you come direct in line with B again. Thus you make a perfect angle which might otherwise be rounded off if you went at it in the ordinary way.

Of course, when you are turning into the waste wood like this to reapproach (as at the line B) be sure your saw faces the line and hits it straight. Do not have to do in on the slope or you will again have made an awkward and unsightly job.

You will often find, too, that you have an acute angle to work into, and here the best plan is to cut down from both sides.

At Fig. 4 we have a rough drawing of such a detail, and the position of the drill hole is shown at A, in each case with the line of approach for the sawblade.

## DRILLING AND DRILL HOLES

In cases like this, the sawblade is threaded through the hole, then the cut is made down one side until it gets to the point of the angle. Now instead of trying to turn round, back the sawblade carefully to the point A again where you have the drill hole large enough for the blade to be turned round easily. Then pass down the other side of the work until you come where the first cut ended, and you will have the piece fall out, and thus provide a satisfactory and finely pointed curve.

## Across or with the Grain

One point to remember in cutting generally, is that various grades of wood, various thicknesses of wood, and various kinds of wood all make different demands in control of the sawblade.

You will find it harder in some cases to cut with the grain than across it. At other times you will have a very open figured piece of wood when the saw has a knack of jumping across some of the soft pieces.

Satin walnut is in the ordinary way very satisfactory for steady straightforward cutting, but in some oak you will find a distinct tendency for the saw to jump across some of the grained figurework. There is nothing to worry the cutter in this if he is prepared and maintains a constant control on his blade.

Sometimes, too, the worker will find his sawblade getting hot—even hot enough to scorch the wood until smoke arises. This means that he is using a blade which is worn out, and probably one of the cheaper kinds of inferior quality not supplied by Hobbies Ltd.

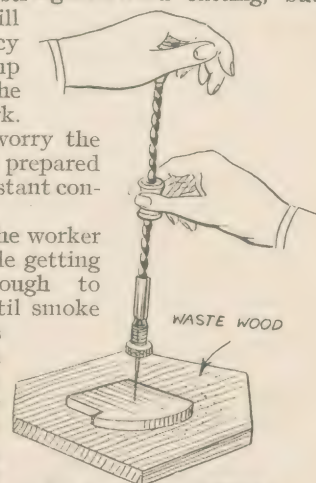


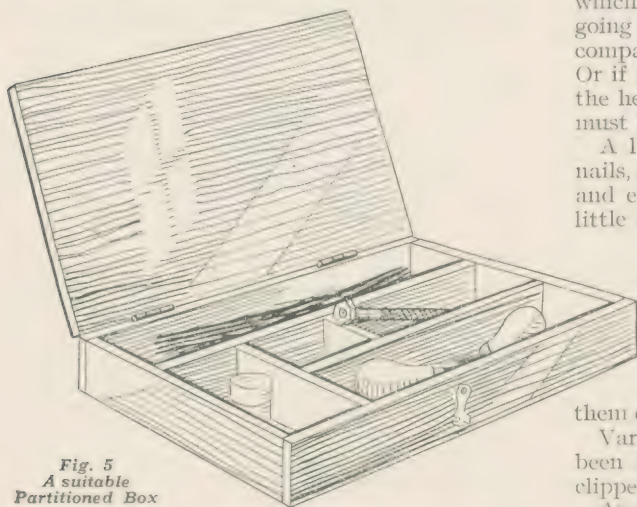
Fig. 6—Note the drilling board and position of hands



The sawblade is trying to force its way through the wood, and the constant and rapid up and down motion causes friction and heat so that smoke arises. Finally, of course, the blade will snap.

Do not ever let your blade get to the point where it starts to burn its way through the wood like this. It is entirely due to the use of a worn sawblade, and it is much easier to replace it with a new blade and get satisfactory results.

Besides, why tire yourself out trying to force the blade through the wood when merely by



**Fig. 5**  
**A suitable Partitioned Box**

changing it you can cut without half the trouble and do your work more quickly and easily?

Beware, too, of adding grease to your sawblade as is sometimes recommended. Oil is, of course, used in high-power saws cutting through metal, but there should be no need for you to use anything on the ordinary fretsaw blade.

A good Hobbies blade cuts well without any further assistance, and if you add the grease you are merely adding to your own trouble because it stains the wood and creeps into the grain, then later on you have to endeavour to glasspaper it off.

#### **A Box for Odds and Ends**

We are always surprised how few workers save themselves trouble by the addition of a suitable box for odds and ends. Sometimes you want a few tacks, then you want a new sawblade or a drill bit breaks. Then comes the search through half a dozen boxes or amid the sawdust and shavings on the bench to find the necessary implement.

How much better it is to keep them all neatly together in a suitable box. It saves time and it very often saves temper as well, for there is nothing more annoying when you want to get on, than to have to search about for say a small drill bit.

Such a box as is required is easily made, and a picture of one is shown at Fig. 5. Its actual dimensions or shape really do not matter, and most of you have, or can find, a disused wooden or cardboard box suitable.

It should be fairly strong, shallow, and have a

suitable lid. The lid, too, must be made to fasten down so that should the box get upset all its contents are not spilled.

This can be easily done in the case of wood by adding a little Hobbies catch or in the case of cardboard, by means of string. In any case, the inside of the box is partitioned off by strips of thin wood running across. The actual space and compartments largely depend on the size of the box you have.

It also depends largely on the odds and ends which you are going to put in it. If you are going to use the box for sawblades obviously one compartment must be long enough to take them. Or if you have two or three short screwdrivers of the hexagonal-headed type, then one of the trays must be able to accommodate them.

A little partition provides a compartment for nails, and another for screws, and another for hooks and eyes, nuts, bolts, rings, photo clips, and the little odds and ends which soon accumulate. If you are having a wide range of saws you can make the compartment suitable to take their various grades.

It is always best to keep them separated because the difference between some of the grades is so small that once they all get mixed up you will have a job to sort them out.

Various other means of keeping sawblades have been suggested, and one worker has his spares clipped to the top arm of his frame.

Another has a little drawer fitted to the underside of his worktable so the blades are always at hand when necessary.

Others make little saw-cases from hollow bamboo with a piece of cork at both ends, or even an elderberry tube treated in the same way.

#### **When Using the Drill**

One of the troubles of the beginner with the use of the drill, by the way, is that he invariably presses too hard when making the hole. As a result, one of three things happens.

If the wood is soft the drill bit cuts right through, then embeds itself unnecessarily deeply in the table or bench beneath, or, if the wood is hard, the bit drives in then sticks, refusing to be turned without trouble. Or pressure becomes at an angle to the wood, and the thin shank of the bit snaps. All of which may be easily overcome with a little thought.

There is really no need to press heavily on the top of the bit when you are running the bobbin up and down. A light pressure is quite sufficient, and the bobbin worked up and down rapidly (see Fig. 6).

When you first undertake it, practice holding the top of the drill with one hand, and working the bobbin with the other without applying any pressure at all. When you are able to do this without wriggling the drill about at all, you can easily start to bore holes.

Beginners imagine it is difficult to do the two operations at once to hold the drill steady, and to work the bobbin at the same time.

*(To be Continued)*



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# MAKING ENLARGEMENTS FROM SQUARED DIAGRAM

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**T**HE squared method of enlarging or reducing outlines of work is one of the most primitive and simplest forms ever devised—better, indeed, than an expensive pantograph or graphoscope. It is more convenient and one can be more accurate in detail.

A pantograph, of course, is a good instrument for producing a neat rough to work upon, but unless properly set, you might produce oblique shapes greatly accentuated or scarcely discernible to the eye.

If you find the squared method difficult, you have really yourself to blame. Other workers find it comparatively easy. Most of them have drawing ability, of course, which is a great asset. The majority, however, get along through two wonderful ingredients—(1) the essential patience and (2) a care for detail and accuracy.

## How You Look At It

It's all in the way you look at a thing and tackle it. To be angry and half-hearted is to half-make your job, you know. The other fellow is interested or either studies his job and conscientiously plans the stages of preparation and construction—not a hasty rush into matters, in other words. And if he is working from details in a woodwork journal, this thought and consideration is apart from that already planned by the person responsible for the article.

"But, I'm like that other chap, too!" most of you are eager to say. "I don't rush things—it's the drawing that beats me!"

## Mechanical Copying

Now, please do not say that. No worker worth his salt should let it beat him. If you can do the "mechanical" drawing, that is, with ruler and compasses, you can do the freehand stuff "mechanographed" in squares.

If you are a fretworker or woodworker, you have it in you to draw. In working from squared diagrams, moreover, you are merely copying—and that is easier than drawing designs on your own initiative. Obviously, your trouble is in how you set about things.

## The Proper Way

Do you, for instance, work directly on the wood or paper? Are your squares merely ruled with a ruler so that they are not absolutely straight or true? If so, it is no wonder that you can't get the enlargement exactly as shown—nobody could, for that matter!

If you are duplicating an intricate outline of a

figure, animal, or design, etc., or even a simple affair, you should, to work properly, first do it on paper. The paper should not be of the flimsy sort, easily torn through erasing. Treat yourself to a 3d. drawing book from the 6d. stores.

## Board and Accessories

The next item is a drawing board. This you can make from a 12in. by 18in. piece of  $\frac{1}{4}$ in. or  $\frac{3}{8}$ in. plywood, the edges being trimmed, straightened and squared neatly.

Instead of using a ruler or a woodworker's set-square to make the desired reticule of squares, buy a small T-square or make one.

To make this square, remember that one edge of the arm is bevelled for pencilling and the other for pen work. It is then, just a matter of reversing the square to use one or the other.

It is also worth purchasing a few sheets of black carbon paper for tracing purposes. This stuff is really much better than pencilling the reverse side of the paper in order to leave an impression of the tracing which, by the way, is done with (preferably) a sharp, but round-pointed hackle pin or filed nail. This serves to give a fine line and not mar or disfigure the stencil copied, such as a pencil does.

## How to Enlarge Accurately

Talking of copies, a few practical hints on pencilling the enlargement would not be out of place. Assuming the squares have been accurately ruled on the paper (always close to the lefthand side where the paper should be pinned, too), place the diagram to be copied close against the left side of the board and, armed with a long-pointed sharpened H.B. pencil, count your squares, then commence to slowly follow the outlines as near as possible to the original.

## Where to Start

In the case of a figure, start off from the head. As a matter of fact, all copying should commence from the top down to the bottom.

The main thing is: get the outside lines completed first. Inner details and features can come later. Now, in drawing through the squares, note just where the angle of the lines break through and guess the distances, always remembering that you are enlarging and not drawing the thing the same size as in the reduced diagram.

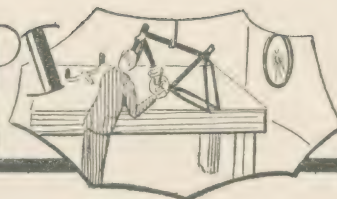
By carrying out all this instruction to the letter, you should never experience any difficulty in making enlargements or reductions. Admittedly, it seems an awful lot of bother, but it is the only way and not so troublesome after you get used to it.





# HINTS & TIPS

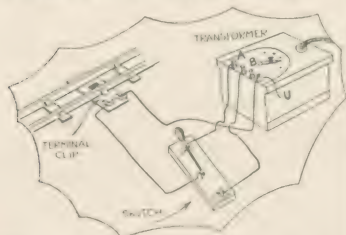
## WORTH KNOWING



For original Tips published the sender will receive 2 dozen Hobbies Fretsaw blades. We cannot acknowledge all those received, or guarantee to print them. Send to The Editor, Hobbies Weekly, Dereham, Norfolk. Keep them short and add rough pencil sketches if possible.

### Model Railway Power

HERE is illustrated a simple way to obtain extra power instantly fed to a model railway. A single pole switch, as shown, is



used to change the voltage in a model railway when connected up as described in diagram. There is little work involved and the method is clearly seen in the drawing.—(W. T. Mainwaring).

### A Useful Addition

A GOOD tip for those constructing the Perpetual Calendar Stand shown in Hobbies, dated Jan. 1st, is to weight the base with lead. The stand can then be used as a paper weight as well as a calendar.—(H. N. Soames).

### Model Ship Rigging

I FIND that by burning the insulation off a length of insulated wire, the thin lengths of wire exposed, come in useful for rigging on model ships.—(D. Parsons).

### Knife Sharpener

HERE is a handy tip for sharpening knives. Break an old safety razor blade in half and



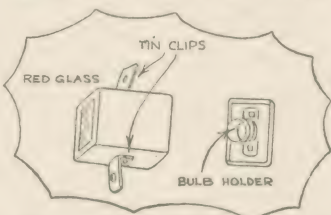
draw the knife across the broken edge as in the illustration.—(W. Hubble).

### Better Varnish

TO get shiny gloss when varnishing paintwork, wipe over with a rag soaked with vinegar first. Let it dry, then varnish.—(K. Mobbs).

### Mudguard Rearlight

A VERY neat rear light for fitting on the mudguard, can easily be made. A bulb-holder is fixed to the lid of a small tin box and two pieces of tin, bent to shape are fixed to its sides. The bottom is then cut out and a piece of red glass or celluloid inserted. The box can then be attached to



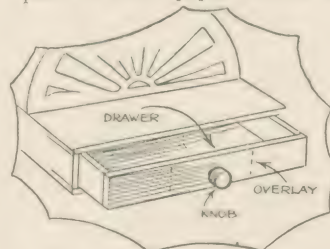
mudguard. Only one connection is needed if the mudguards are steel, the other connection being made to the mudguard stay if they are celluloid.—(James Clarkson).

### Wax Finish for Woodwork

THE following method should prove a useful hint to readers. Two brushes of the shoe polishing variety are used, one being softer than the other; also a pad of soft, non-fluffy rag. Mansion Polish is applied freely with the rag and rubbed well into the grain of the wood. The article is then put aside for ten minutes or so, after which the real work of polishing begins. First the soft brush is used working with the grain of the wood—never across—with firm strokes, and a fair amount of pressure until a polish begins to appear. Then with the stiffer brush, and with lighter and more rapid strokes, a high polish is obtained. A final rub with a soft rag ensures a really perfect finish. Much depends upon the quality of the polish used, and experiments have proved that Mansion Polish is best.

### A Design Alternative

IN the electric table novelty (Dec. 4th) instead of putting a light in the circular part, put in a piece of silver paper covered in



Jack Frost (obtained from any large store). In the base where the batteries should be, a drawer can be made to fit in and provide a useful container.—(J. Turner).

### Making Transfers

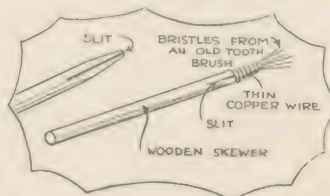
RUB a candle on a plain piece of paper and then place the plain paper over a picture and then rub the plain paper with a spoon or other smooth object.—(Robert Eaton).

### A Hose Pipe Spout

TAKE an empty tube of toothpaste and cut off portion A. Then fit the tube on the hose pipe and tie it around with wire. This will make a good spout.—(P. Brower).

### Home-made Paint Brush

IF you have some good brushes for painting your models, and do not want to use them for paste, you can make a brush with an old tooth brush. Take a



wooden meat skewer and split it at one end. Then take some bristles from a tooth brush and place in the slit and bind with thin wire. This brush comes in handy for odd jobs very well.—(G. Williamson).



# The EDITOR'S NOTES



WHEN you first see this week's design you may think it is not of much interest to you. But think again. Haven't you a friend out there or a friend who has a friend out there? This is a time of great rejoicing "down under" in view of the 150th Anniversary Celebrations they are holding. So why not send this topical greeting to a friend there? Or if you sell your goods, find someone who has a relation or friend there and offer to make this striking plaque for them at a reasonable figure?

THERE'S going to be a new feature next week which I know will be popular. It is the first of a series of Hobbies Crossword Puzzles, which I have had specially prepared. The clues in each will deal with some popular pastime, and there is really no terrible brain fag involved in solving them. I am sure they will prove a delightful source of five minutes mental recreation.

IF you want to enter into the Handicraft Exhibition being run by the Salisbury and South Wilts. Scouts' Assoc., write immediately for details because it is held on March 4th and 5th. All exhibitors must be Rovers, Scouts or Cubs, and details are obtainable from W. A. Chaplin at Salisbury.

ANOTHER successful show has been held at Wimbledon in connection with the Wimbledon, Merton and Morden Organisation. For the second time over 1,000 entries were received, and a number of our readers earned awards with pieces of fretwork and models in wood.

EARLY this month, too, an interesting exhibition by the boys of Barton Grammar School was held in the main hall. Although it was the first, it was a great success and no doubt will be the fore-runner of many more. The exhibits covered a wide range of hobbies—including pets and postage stamps, as well as a "cost-under-1/-" section. I am always interested to hear of such events, particularly when readers are prize-winners.

WE recently ran, through our agents in Dublin, and our mailing list, a special fretwork competition in the Irish Free State—or Eire as it is now popularly called—and I was glad to note the excellent number of entries and the high standard of cutting. Unfortunately many did not take sufficient care in packing and several entries arrived broken. Quite a number, too, spoiled their work by using a thick varnish, badly applied, whilst a few tried colouring with not too good a result. Some even sent in incomplete pieces of work. Prizes were awarded for best cutting and finish and have been received by now by the winners. Entries have also been returned where sufficient postage was enclosed.

THE principal prizewinners in this contest were as follows: P. Egan, Templemore 1st; S. J. Morrison, Tubbercurry 2nd; Michael Mulcahy, Cork, 3rd; David Combie, Moyne, 4th; J. J. Ryan, Doone, 5th; Liam Breen, Jr., Dublin, 6th. There were a number Highly Commended, and a special consolation prize has been sent.

THERE were a large number of entries in the Overseas Section of the "S" Competition in our Autumn Number, but nobody's list had the whole 24 names. Many, of course, sent in terrifically long lists, but only those which coincided with the artist's original effort were taken into account. The winner of the prize value 20/- was Edgar Huntingford of Kospikwa, Malta, who had 21 correct names. Three people had 20—Fred Murgatroyd, of Mascot, Sydney, Australia; Kevin Butler, Bay of Plenty, North Island, New Zealand, and R. Gibbert of Mount Gambier, South Australia. These three also received prizes, as well as others

who warranted consolation awards.

The actual list of names indicated by the artist may be of interest in checking your own. It was:—Smoke, Stable, Setter, Shotgun, Strake (an iron tyre), Stack, Shed, Stump, Sapling (a young tree), Sheep, Shepherd, Sheepdog, Steeple, Sun, Shower, Sills, Sacks, Stones, Scythe, Sow, Sails, Shrubs, Steps and Spinney (a small wood).

The Editor

## CONTENTS

### GIFT DESIGN—Australia Wall Plaque

Australia Commemorative Plaque .. .. .	529
"Quacking Duck" Toy Carrier .. .. .	531
Hygroscopic Weather House .. .. .	532
Simple Bookends in Wood .. .. .	533
Renovating Camp Gear .. .. .	534
Portable Buzzer Set .. .. .	535
Making a Pocket Notebook .. .. .	536
Lessons in Woodturning .. .. .	537
Bookend Patterns .. .. .	540
Portable Cradle .. .. .	543
Fretwork Notes and Hints .. .. .	545
Enlarging from Squared Diagrams .. .. .	547
Hints and Tips .. .. .	548
Stamps of Interest .. .. .	551

Correspondence should be addressed to: The Editor, Hobbies Weekly, Dereham, Norfolk, and a stamp enclosed with the Reply Coupon from Cover iii if a reply is required. Particulars of Subscription rates, Publishing, Advertising etc., are on cover iii.



# MISCELLANEOUS ADVERTISEMENTS

The advertisements are inserted at the rate of 2d. per word prepaid. Name and address are counted, but initials or groups, such as E.P.S. or £1/11/6 are accepted as one word. Postal Order and Stamps must accompany the order. They will be inserted in the earliest issue. To sell anything except fretwork goods or those shown in Hobbies Handbook. Orders can be sent either to Hobbies Weekly, Advertisement Dept. 30/32 Ludgate Hill, London, E.C.4, or Dereham, Norfolk.

**INVENTIONS PROTECTED.** Booklets gratis.—Reginald W. Barker & Co., Patent Agents, 56 Ludgate Hill, E.C.4.

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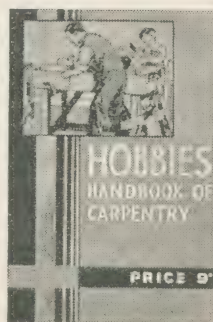
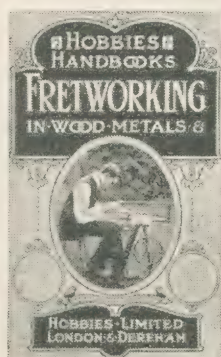
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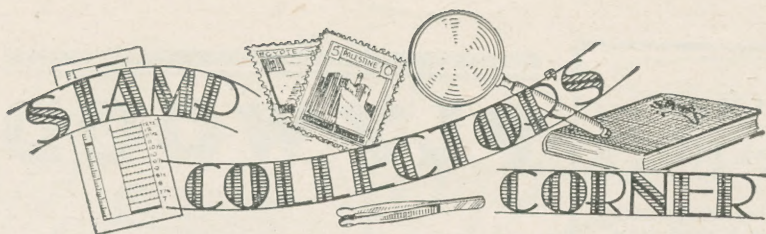
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## SOME POINTS OF INTEREST ON OUR STAMPS

**A**MONG the thousands of enthusiasts who go in for "Foreign Stamp Collecting" there is frequently rather too much emphasis placed upon the word 'foreign,' and so the stamps of the Mother Country receive far too scanty notice.

There is a number of very interesting items available for those who take the trouble to find them out. For example the 'Sunday Observer' of a little time ago quoted one such example when it chronicled the notice of the sale of a copy of the "Stock Exchange Shilling" stamp.

Stamps with face value of one shilling were on sale at the Post

numbers should all be kept and the numbers checked.

If you have a sixpenny stamp similar to that shown and the plate number is the same ('8') then the value is about a shilling or so. But if you have one with the number 10 instead of 8 then the value is something like £400.

So you can see the plate numbers count very much, but please do not imagine that the difference in value is the same in every case. Otherwise we shall be inundated with letters asking the number which is not visible to the reader, and which in all probability is just as hidden to us.

Curiously enough, you need not

anything like what you ought to get for your trouble.

Despite the fact that we do not now have advertising matter on the stamps of Great Britain, yet in the case of the issue of 1881 the penny stamp has got the word 'Pears Soap.' It is printed on the back in orange, blue or mauve. Since the 1881 issue, however, is a very common one it is quite possible that you may find one of these interesting items in your collection or even among your duplicates.

There is another interesting point that is seen from the back of the stamp but not from the front, and that is the 'Ivory Head.'

The early 1d. red and the 2d. blue both show this. Our illustration is of a particularly clear specimen. They are found in many stages, some much clearer than others and the reason for this is that the ink from which they were printed went through, but not in a constant manner; some of it went further than the rest.

You see the portion of the envelope. Well, that is merely the result of a little thought at the right time. A little while ago there was the curious case in England of having on sale at the Post Offices at the same time no less than three different King's Heads. Those who took the trouble and the opportunity could have an envelope such as is illustrated and in most cases one could get an obliging postal clerk to cancel the stamps with care so as to show the post mark clearly. Then the date is confirmed.



Notice the plate  
No. 8

Look for the  
advertisement

An "Ivory Head"

Office at the Stock Exchange from 1870 onwards, and they were, as one would imagine by the value, used mainly on the telegrams despatched there. A London dealer—a Mr. Charles Nissen—noticed that some of these specimens were different from the usual, and when he looked for the watermark he could not find one.

The Post Office were notified but the forger was never discovered as the fraud was not noticed in time. What the value of this interesting item will turn out to be remains to be seen.

This, by the way, is an excellent example of the importance of the watermark as was mentioned in these columns a little while ago.

Then we have 'plate numbers' which are to be found on most of the earlier issues. For instance, the illustration of the sixpenny stamp shows a small '8' in a circle above the white letter 'A.' These plate numbers make a very great difference to the value of the stamp; more especially in the case of the stamp shown.

The stamps which have plate

take any notice of the letters which appear in the corners, for they indicate the position of the particular stamp on the whole sheet.

When saying that it is assumed that you do not want to make up a complete sheet of the stamps. If you do wish to do so, then collect them by all means, but do not expect that at the end you will have a sheet of very valuable stamps. The value will not be





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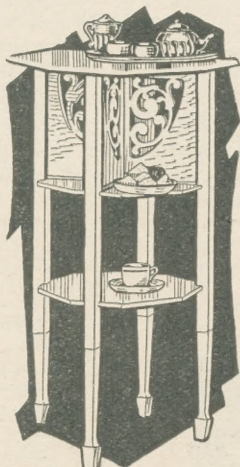
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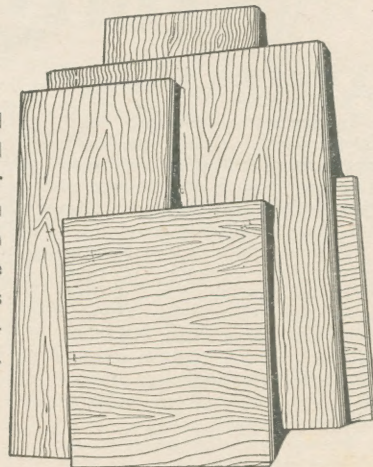
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	30 in. x 12 in. (2 1/2 sq. ft.)	...	"	1/1

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	30 in. x 24 in. (5 sq. ft.)	...	"	2/9
	30 in. x 12 in. (2 1/2 sq. ft.)	...	"	1/5

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	24 in. x 24 in. (4 sq. ft.)	...	"	3/8
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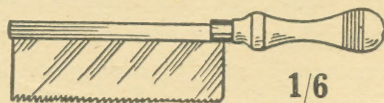
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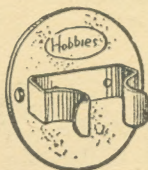
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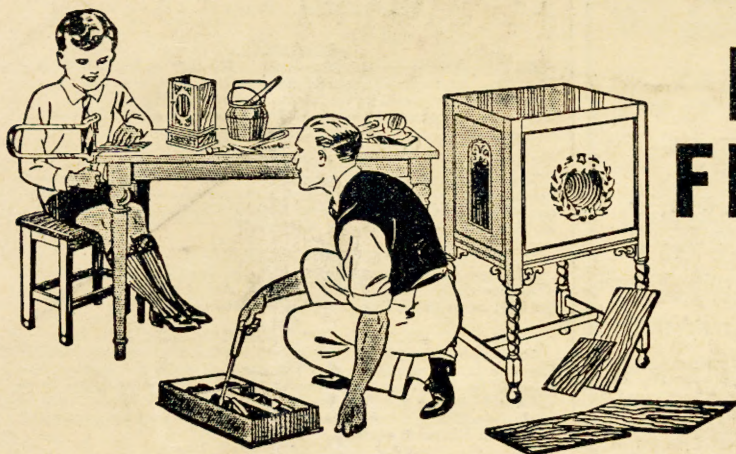
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